CATALOGUE OF AN EXHIBITION OF WHISTLERIANA FROM THE COLLECTION OF WALTER S. BREWSTER, EXHIBITED BY THE CAXTON CLUB IN THE BUILDING OF THE ART INSTITUTE, CHICAGO, APRIL TWENTY-EIGHTH TO JUNE SECOND, NINETEEN HUNDRED SEVENTEEN

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CORRESPONDENCE.

PADDON PAPERS.

THE OWL AND THE CABINET.

For this reason I have put him through his facings both at my table and your own. I offered him the Gerard Lee case, about which you can readily inform yourself, and I turned on the Beaconsfield tap in order that you might clearly appreciate the angel you were entertaining unawares.

I am not absolutely surprised at the upshot of all this. It is not perhaps altogether sportsmanlike, but it is certainly what might be called completely "Howellian."—You see we all know him so well!

Howell has "run the shows" of the lot of us. You say that he does not run yours. In this we may congratulate you, but if you want to join business with the wild farce of the pantomime, in which the clown steals the clock and sits on it while it strikes, you should connect the "Owl" with your establishment. Meanwhile, certainly Frank Miles assures us that Howell had stated that you had appointed him your executor, or were about to do so—in which case look out for larks!!

And here I might, perhaps, forestall a natural question.—How is it, if I know our friend to be so unmitigated a rogue, I tolerate his acquaintance—even intimacy? Perhaps I am not going too far in supposing that Howell himself is hereat puzzled and greatly exercised.

Well, first, I fear me, in truth I must acknowledge a pernicious taste for low company, and I think that criminally speaking, the "Portuguee" is an artist, though lately he has disappointed me in his resources, and has been dull; but beyond the fact of his having hitherto had a right to my indulgence as the best bad company going (and "rogue" itself has become a species of title of endearment), I really have chosen to cleave to him, rather than to simply quarrel with and sulk away from him, like so many others.

When I returned from Venice, having comparatively time and money, I devoted myself with the pertinacity of the Redskin to the scalping of Howell. For this reason I never left him, and in continuance of my plan I accompanied him to Paris where, as you put it tersely, *he* introduced me to *you*,—I think I would like you to notice that had I introduced *you* to *Howell*, I should have been without excuse indeed!

I never dream of presenting Howell to any one unless in the same breath I were to explain—"The owl, bird of prey!" as General Ripley used to say of Surrat—with whom he crossed the Atlantic, and for whom he formed an affectionate toleration—"Mr. Surrat, private assassin."

I may be reproached with recklessness, and I suppose I am the only one who has dared to walk down Bond Street—or a portion of it, in broad daylight with this entertaining scamp. I believe, do you know, that I like to shock my best friends, it is such a pleasure to be pardoned as a privilege! Often have I been remonstrated with, and one of the most brilliant things I ever said—at least I am told so—was to Mitford, when he rebuked me for going about with Howell. "My dear Whistler," he said, "even you may not brave the people longer. Howell, you know, is a robber!" "Well, my dear Mitford," I said, "so was Barabbas." When I point out to you that Mr. Mitford is the son-in-law of Lord Airlie, whose death Howell wept over in Paris, I think I ~~[illegible] straight up to some of the most exquisite entertainment during that visit.~~ Possibly you remember, as a key to our relations, that when you said to me one evening at the Hotel Continental, in your newborn enthusiasm, "What a splendid fellow is Howell!" I consented, slightingly, "Yes, he is an amusing cuss" which, doubtless, at the time you put down to ungenerous envy.

place before you as a matter of his general light, his morality relations with that family.

And now, though I fear we are running into much paper, let us quietly look at this last correspondence. As far as you and I go, and the rest of the clique, it would be a pity that there should be any *private feud* and therefore I will put on no gloves to tell you that you are scarcely as nice as you mean to be, judging from the genial tone of your first letter throughout, when you say to me that my account to Mr. Jack McNay is not, as far as your memory serves you, a true record of what occurred between Howell and myself in the matter.

After so startling an opening, I acknowledge that I looked forward to a greater discrepancy in my quoted statement than the mere distinction you point out between Lane's *Hotel* and a *tavern* I said the group were in the habit of frequenting. I did not remember the particular inn, or whether the supposititious Hughenden was in London or the provinces, and therefore left it to Jack McNay's own identification. This seems to be all you have to object to in my version, unless you mean to infer that Howell alone—in fancy free—named Lane's Hotel Hughenden, in which case one would wonder at his folly in writing to anybody else about what they could not possibly understand.

Are you not, my dear Paddon, slightly hypercritical in refusing the hotel as a tavern, while accepting it as Hughenden? Is it not rather straining at my careless little gnat, and swallowing Howell's camel whole—hump, hoofs and all?

Altogether your letter is more one of kind feeling (through which we have all passed) than of simple logic. In this phase you propose sentiment in lieu of reason—and strangely enough, like Howell himself, you continually suggest ill feeling as sufficient explanation of all the difficulties in his possible justification—so you say that I have written in such a way to Mr. McNay, as to put him in a most awkward position, and to cause him to give anything but an impartial reply.

Now how in heaven's name shall it matter? his reply must compass the *fact* that Howell had or had not the habit of calling Newburn "Beaconsfield;" and Lane's Hotel "Hughenden": no partiality can alter *that*, and its avowal cannot possibly put any gentleman in an awkward position!

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WALTER S. BREWSTER

BOOKS AND PAMPHLETS WRITTEN BY WHISTLER

1. MR. WHISTLER'S EXHIBITION. 48, Pall Mall. 1874. Catalogue. n.p.n.d.

Square 16mo. List of oil paintings, sketches, etchings and dry points, and drawings. Attached: a clipping from the London Evening Standard of June 24, 1874, reviewing the exhibition. Original brown paper covers.

This was Whistler's first "one man show." (See Pennell, Vol. I, p. 179.)

2. WHISTLER V. RUSKIN; ART & ART CRITICS. By J. A. McNeill Whistler. *London: Chatto & Windus, n.d.*

Octavo. First edition. On cover: J. A. McN. Whistler, The White House, Chelsea, Dec. 24, 1878. Original brown paper covers.

3. VENICE PASTELS. J. A. McN. WHISTLER. [*London: Printed by T. Way*] *n.d.*

16mo. First edition. Catalogue of an exhibition held by the Fine Arts Society, January, 1881. Original brown paper covers.

4. CORRESPONDENCE. PADDON PAPERS. THE OWL AND THE CABINET. n.p.n.d.

Quarto. Cover-title. Letters written from 13 Tite Street, Chelsea, March 9, etc., 1882. Privately printed. Correspondence

between Whistler and S. Wreford Paddon, involving C. A. Howell and J. E. McNay. Page proof with corrections in Whistler's writing.

Pennell's comment: "interesting now, only because it is rare."

5. ETCHINGS & DRY POINTS. VENICE. Second series. J. McNeill Whistler. Tite Street, Chelsea. [*London: Printed by T. Way*] *n.d.*

Duodecimo. First edition. "Mr. Whistler and his critics." Title on p. 3. Seitz' Bibliography gives date as 1883. Original brown paper covers.

6. ETCHINGS AND DRY POINTS. VENICE. Second series. J. McNeill Whistler, Tite Street, Chelsea. Fifth edition. [*London: Printed by T. Way*] *n.d.* [*1883*].

Duodecimo. "Mr. Whistler and his critics." Title on p. 3. Added to this edition, 4 pages at end: "Caviare to the critics" from *The World*, Feb. 21, 1883. Original brown paper covers. Caricature of Whistler and other original sketches by H. W. E., i. e., H. Wharton Edwards.

7. "NOTES" — "HARMONIES" — "NOCTURNES." J. McNeill Whistler, Tite Street, Chelsea. May, 1884. [*London, 1884.*]

Duodecimo. First edition. Catalogue of an exhibition at Dowdeswells' Gallery, London, May 1883. Original brown paper covers.

As preface is published for the first time L'Envoie or Propositions No. 2.

8. MR. WHISTLER'S "TEN O'CLOCK." *London:* [*T. Way*] *1885.*

Duodecimo. First edition. "Delivered at the Princes Hall, Feb. 20, 1885; at Cambridge, March 24; at Oxford, April 30." Original brown paper covers.

Seitz states that the edition was limited to twenty-five copies.

9. MR. WHISTLER'S "TEN O'CLOCK." *London:* [*Chatto and Windus*] *1888.*

Duodecimo. "Delivered in London, Feb. 20, 1885; at Cambridge, March 24; at Oxford, April 30." Original brown paper covers.

10. MR. WHISTLER'S "TEN O'CLOCK," together with Mr. Swinburne's comment and Mr. Whistler's reply. *Chicago: Old Dominion shop, MCMIV.*

Octavo. Frontispiece, portrait of Whistler. "Fifteen copies of this edition are printed on Imperial Japan vellum, fifty-five copies on special French hand-made paper, and one hundred and five copies on Italian hand-made paper. No more will be printed. This copy is number: 112." Bound by Riviere and Son, London.

11. MR. WHISTLER'S "TEN O'CLOCK," as delivered in London, at Cambridge, and at Oxford; together with his Propositions, and Propositions No. 2. *Chicago: The Alderbrink Press, MCMVII.*

Octavo. "The Alderbrink press certifies that this is one of three hundred copies of Mr. Whistler's lecture "Ten o'clock" printed on English hand-made paper in Chicago, MCMVII." Blank leaves for "Propositions" and "Propositions No. 2" on pages 43-44 and 49-50.

12. "TEN O'CLOCK." A lecture by James A. McNeill Whistler. *Portland, Maine: Thomas Bird Mosher, MDCCCCXVI.*

Octavo. "Four hundred and fifty copies of this book printed on Van Gelder hand-made paper and the type distributed in the month of October MDCCCCXVI."

Appendix: Mr. Whistler's lecture on art, by A. C. Swinburne; "Et tu, Brute!"; Freeing a last friend, by J. A. McNeill Whistler; "Before the Mirror," a poem, by A. C. Swinburne.

13. THE GENTLE ART OF MAKING ENEMIES. Edited by Sheridan Ford. *Paris: Delabrosse & cie, 1890.*

Duodecimo. The editor's autograph presentation copy to Arthur J. Clark. Bound by Riviere & Son, London, including original paper covers.

14. THE GENTLE ART OF MAKING ENEMIES. Edited by Sheridan Ford. *New York: Frederick Stokes & Brother, 1890.*

Duodecimo. In original paper covers. The story of the publication of this and the "Paris" edition (No. 13) has several versions. See Pennell's "Life of Whistler," Chapter XXXIV, Don C. Seitz's, "Writings by and about Whistler," Introduction and the following from one of Walter M. Hill's catalogues (1910).

"The exceedingly rare EARLIEST EDITION, and a very interesting volume, both as regards the circumstances under which it was printed and the fact that it differs very largely from Whistler's own edition (published several months after this issue, but hitherto generally regarded as the first and, indeed, up to the time of its recent reprinting, as the *only* edition of the work).

"The present volume is a 12mo of 256 pages, printed on very heavy glazed paper, and was compiled with Whistler's full approval. This sanction was withdrawn on the eve of publication, the artist writing to Mr. Ford that he had finally decided on another of his friends as editor. An amusing and interesting exchange of letters then took place (all of which are given in the volume), after which Mr. Ford printed his edition in Belgium for shipment to New York, Messrs. Stokes being named as the publishers. The bulk of this edition was seized at Antwerp by Mr. Whistler's legal representatives.

"The book contains Whistler letters dating as far back as 1862, sixteen years earlier than the date of the first letter in Whistler's edition; and includes, among the later letters, some which Whistler either revised or else omitted entirely. Among the revised letters are those relating to Whistler's celebrated controversy with Mortimer Menpes, in which dispute Mr. Ford was the champion of Whistler's cause. Among those omitted in Whistler's edition is, needless to say, the correspondence with Sheridan Ford.

"Regarding the rarity of the volume, it may be noted that the London edition of the *Herald*, in March, 1890, stated that 'the entire edition' had been seized; while *The Times* remarked that 'the untiring efforts of a persistent adventurer at length results in furnishing Mr. Whistler with the first and only copy of this curious work.' The *Pall Mall Gazette* refers to the volume as 'a great literary curiosity.'

"Messrs. Stokes, writing in response to an inquiry respecting the volume, explained that although their name appeared as the publishers they never handled the work. '*Most of the copies*,' they write, '*were burned up in our fire in 1890. We do not believe that a copy of this edition could be secured anywhere. There were only about twenty-five in existence.*'

"Both the Paris and the New York editions are prior to Whistler's own London one. The two pirated and suppressed editions are evidently printed from the same type or stereo plates."

15. THE GENTLE ART OF MAKING ENEMIES. As pleasingly exemplified in many instances, wherein the serious ones of this earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion, while overcome by an undue sense of right. *London: William Heinemann, MDCCCXC.*

Square octavo. First authorized edition. Bound by Riviere & Son, London.

16. THE GENTLE ART OF MAKING ENEMIES. As pleasingly exemplified in many instances, wherein the serious ones of this

earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion, while overcome by an undue sense of right. *London: William Heinemann, MDCCCXC.*

Quarto. First authorized edition. Large paper copy. "This edition is limited to two hundred and fifty copies—one hundred and fifty for England, one hundred for America. No. 124." Signed by Whistler with the butterfly signature.

17. NOCTURNES, MARINES & CHEVALET PIECES. Small collection kindly lent by their owners. [*London, 1892.*]

Duodecimo. On cover: "J. McNeill Whistler, Chelsea." First edition. From the Sidney Colvin collection. Catalogue of the famous exhibition at the Goupil Gallery, London, 1892. Original brown paper covers. Seitz states that the first edition "was destroyed by fire except about six copies."

Whistler called this exhibition "my heroic kick in Bond Street." It marked the turn in the tide of public appreciation of his work.

18. EDEN VERSUS WHISTLER; THE BARONET & THE BUTTERFLY. A valentine with a verdict. *Paris: Louis-Henry May* [*1899*].

Quarto. Marginal notes. First edition, large paper copy. "This edition is limited to two hundred and fifty copies—one hundred and twenty-five for France, one hundred and twenty-five for America. No. 15." Signed by Whistler with the butterfly signature.

19. WILDE V. WHISTLER; being an acrimonious correspondence on art between Oscar Wilde and James A. McNeill Whistler. *London: Privately printed, MCMVI.*

Octavo. "Four hundred copies on small quarto paper, and one hundred large paper copies on demy octavo paper, have been printed of this brochure. No. 49 (large paper)." Original paper covers.

BOOKS AND MAGAZINES CONTAINING ORIGINAL ILLUSTRATIONS DESIGNED BY WHISTLER

20. PASSAGES FROM MODERN ENGLISH POETS, ILLUSTRATED BY THE JUNIOR ETCHING CLUB. Forty-seven etchings. *London: Published by Day & Son, Lithographers to the Queen* [*pref. 1862*].

Folio. Bookplate: "Ex libris Robert Hoe." Large paper copy. Contains two original etchings by Whistler: The Angler, No. 7; and A River Scene, No. 45, now known under the titles Sketching No. 1, W. 69, M. 87, K. 86. and The Punt, W. 68, M. 86, K. 85, respectively.

21. ONCE A WEEK; an illustrated miscellany of literature, art, science, and popular information. Volume VII. June to December, 1862. *London: Bradbury & Evans.*

Three original drawings by Whistler engraved on wood by Swain. The Relief Fund in Lancashire, p. 140; The Morning before the Massacre of St. Bartholomew, p. 210; Count Burkhardt, p. 378. So far as known these were the first contributions of Whistler to any magazine.

22. A CATALOGUE OF BLUE AND WHITE NANKIN PORCELAIN, forming the collection of Sir Henry Thompson, illustrated

by the autotype process from drawings by James Whistler, esq., and Sir Henry Thompson. *London: Ellis and White, 1878.*

Quarto. "Only two hundred and twenty copies printed, of which one hundred are for private circulation." Preface by M. Marks. 67 pages of text; xxvi plates of which 20 are by Whistler. Original covers bound at end by Riviere and Son, London.

23. VANITY FAIR. Vol. XXII, 1878. *London.*

Whistler's etching "St. James's Street, June 1878." (M. 165. W. 140, K. 169), drawn for this publication and reproduced by lithography.

24. FOUR MASTERS OF ETCHING, by Frederick Wedmore. With original etchings by Haden, Jacquemart, Whistler, and Legros. *London: The Fine Art Society, limited, 1883.*

Square folio. "This edition is limited to two hundred and fifty copies." Chapter on Whistler, p. [28]-39. Original etching "Putney Bridge" W. 146, M. 176, K. 179, facing p. 36.

25. THE PAGEANT. Art editor, C. Hazelwood Shannon, literary editor, J. W. Gleeson White. *London: Published by Messrs. Henry and Company, MDCCCXCVI.*

Folio. Added illustrated title-page. "The number of this edition is limited to one hundred and fifty copies, of which this is No. 17." Large paper copy. A collection of writings by various authors, illustrated by 20 full-page plates by well-known artists. "The Doctor—Portrait of my brother" an original lithograph by James M'Neil Whistler, printed by Thomas Way on p. 29. A reproduction of Whistler's Symphony in white, No. III, on p. 41.

26. HOMES OF THE PASSING SHOW. Sketches written by Beatty Kingston, Robert Hichens, Elizabeth Robins Pennell, Colonel Newnham Davis, Mrs. Humphry (Madge of "Truth"), John Hollingshead, Horace Townsend (of the "Studio"), and others. Drawings and illustrations by J. McNeill Whistler, Joseph Pennell, Dudley Hardy, and others. . . . *London: The Savoy Press, 1900.*

Octavo. Contains reproduction of one etching and one original lithograph of Whistler, made expressly for this book; i. e. The Savoy Hotel in process of construction and The Savoy pigeons on pages 18 and 26 respectively. Bound in boards, front cover illustrated.

27. WHISTLER AS I KNEW HIM, by Mortimer Menpes. *London: Adam and Charles Black, 1904.*

Quarto. 125 plates reproducing etchings and dry points, from proofs in the possession of Mr. Menpes. Large paper copy containing original etching of Menpes' children by Whistler as frontispiece. "The edition de luxe is limited to five hundred copies, of which this is No. 220." Signed: Mortimer Menpes. "The illustrations in this volume were engraved and printed at the Menpes press under Mr. Menpes's direction."

ETCHINGS, LITHOGRAPHS, AND DRAWINGS BY WHISTLER

28. EARLY MORNING, BATTERSEA. Etching by Whistler. M. 75. W. 79. K. 75.

29. DRURY LANE. Etching by Whistler. First state. M. 234. W. 176. K. 237.

30. WHISTLER WITH THE WHITE LOCK. Etching by Whistler. M. 169. W. 142. K. 172.

31. EARLY MORNING. Lithotint by Whistler. Second state. W. 7. K. 7.

32. THE TERRACE, LUXEMBOURG. Lithograph by Whistler. W. 55. K. 55.

33. "WHISTLER'S ETCHINGS." Collection of 57 impressions from cancelled plates bound together. Probably one of the sets published by the Fine Arts Society, London. No title page. No date. Folio. (See Seitz No. 43.)

Three other defaced plates mounted.

34. ORIGINAL PEN AND INK SKETCH BY WHISTLER. Three figures with suggestion of a fourth. 3⅜ x 5 inches.

35. AUTOGRAPH NOTE OF WHISTLER ON CARD. To Herbert Vivian, from 110 Rue du Bac, Paris, undated. Envelope bears date 6 Avril 95.

36. AUTOGRAPH LETTER OF WHISTLER. To Herbert Vivian, from 110 Rue du Bac, Paris, undated. Envelope bears date 9 Avril 95.

DESCRIPTIVE CATALOGUES OF WHISTLER'S WORKS

37. A CATALOGUE OF THE ETCHINGS AND DRY-POINTS OF JAMES ABBOTT MACNEIL WHISTLER. *London: Privately printed by John Russell Smith, 1874.*

Octavo. Prefatory note by Ralph Thomas. Frontispiece portrait of Whistler etched by Percy Thomas. One of a limited edition of 50 copies.

This was the first catalogue of Whistler's etchings published; it describes 86 plates. Printed on one side of leaf only, one entry to a page; 16 blank leaves at end for notes, etc. Manuscript notes on several pages. Presentation copy with autograph inscription by the author.

38. A CATALOGUE OF THE ETCHINGS AND DRY-POINTS OF JAMES ABBOTT MACNEIL WHISTLER. *London: Privately printed by John Russell Smith, 1874.*

Loose sheets unbound, laid in binding case. Extract from autograph letter of the author inserted: "I enclose a copy of the Whistler Catalogue as promised, including the cancelled leaves, none have gone out with the cancels, and that is the reason this is not bound up." From the Col. W. F. Prideaux collection. Proof copy of the etched frontispiece portrait signed by Percy Thomas.

39. WHISTLER'S ETCHINGS, A STUDY AND A CATALOGUE, by Frederick Wedmore. . . . *London: A. W. Thibaudeau, 1886.*

Duodecimo. First edition; describes 214 subjects. "There are printed, in all, only one hundred and forty copies: the first fourteen are on very large paper. This is No. 15." Signed with cipher. Inscribed: "Lionel Robinson from the writer. Nov. 1886."

40. WHISTLER'S ETCHINGS, A STUDY AND A CATALOGUE, by Frederick Wedmore. . . . Second edition, revised and enlarged. *London: P. & D. Colnaghi & Co., 1899.*

Octavo. Describes 268 subjects. "One hundred and thirty-five copies. This is No. 82." Signed with cipher.

41. CATALOGUE OF ETCHINGS BY J. McN. WHISTLER, compiled by an Amateur. Supplementary to that compiled by F. Wedmore. *New York: H. Wunderlich & Co., 1902.*

Octavo. Describes subjects numbered 269 to 372. "Additional states not described by Wedmore," p. 35-37. "One hundred and thirty-five copies printed. This is No. 12."
[By E. G. Kennedy.]

42. A DESCRIPTIVE CATALOGUE OF THE ETCHINGS AND DRY-POINTS of James Abbott McNeill Whistler, by Howard Mansfield. Chicago. *The Caxton Club,* MCMIX.

Quarto. Frontispiece portrait of Whistler. lxvii pages of introduction; 267 pages of catalogue and index. "The committee on publications certifies that this book is one of an edition of three hundred copies on French paper and three copies on Imperial Japan paper printed from type in the year nineteen hundred and nine." French paper copy. Bound by Riviere and Son, London.

43. A DESCRIPTIVE CATALOGUE OF THE ETCHINGS AND DRY-POINTS of James Abbott McNeill Whistler, by Howard Mansfield. Chicago. *The Caxton Club*, MCMIX.

Japan paper copy. Loose sheets unbound laid in binding case. From the Young collection. Autograph inscription on fly-leaf, "The purpose of this book was to make a faithful record of achievements widely appreciated, but imperfectly known. Howard Mansfield."

44. THE ETCHED WORK OF WHISTLER. Illustrated by reproductions in collotype of the different states of the plates; compiled, arranged and described by Edward G. Kennedy. With an introduction by Royal Cortissoz. *New York: The Grolier Club, 1910.*

Text, 1 vol. folio; plates, 5 vol. square folio. "The publication committee of the Grolier club certifies that this copy of "The Etched Work of Whistler" is one of an edition of four hundred and two copies printed on Old Stratford paper and two copies on Italian hand-made paper and all were printed during nineteen hundred and ten." Originally published in one volume of text and three portfolios of reproductions of the etchings. Describes and reproduces 442 plates in their various states; all are mounted. Bound by Riviere and Sons, London.

45. MR. WHISTLER'S LITHOGRAPHS. The catalogue compiled by Thomas R. Way. *London: George Bell & Sons, 1896.*

Octavo. First edition; describes 130 subjects. "The title page was designed by Mr. Whistler. The frontispiece was drawn from a photograph supplied by Mr. Whistler, and has been worked on by him. This edition is limited to one hundred and forty copies, of which one hundred and twenty-five are for sale. This

is No. 7." Signed "T. R. Way." Appended at end: a sheet giving descriptions of 7 subjects not described by Way.

Manuscript notes on margins by a former owner indicate important collections in which proofs of the various lithographs are to be found, viz.: B. L. — Bryan Lathrop; H. M. — Howard Mansfield; Lenox — Lenox Library (now New York Public Library); etc.—

46. MR. WHISTLER'S LITHOGRAPHS. The catalogue compiled by Thomas R. Way. Second edition. *London: George Bell & Sons; New York: H. Wunderlich & Co., 1905.*

Octavo. Describes 160 subjects. "Two hundred and fifty copies of this catalogue have been printed, of which thirty-six are reserved for the United States of America, and fourteen for presentation. This is No. 16." Signed "T. R. W."

47. THE LITHOGRAPHS BY WHISTLER; illustrated by reproductions in photogravure and lithography. Arranged according to the catalogue by Thomas R. Way. With additional subjects, not before recorded. *New York: Kennedy & Co., 1914.*

Folio. xxiv+30 p. of text, reproductions in portfolio. "The edition of this catalogue has been limited to four hundred copies." Contains the introductions to the first and second editions of the Catalogue compiled by Thomas R. Way. 167 subjects reproduced in photogravure and 3 in colours from lithographic stones prepared by Thomas R. Way.

48. GUIDE TO THE STUDY OF JAMES ABBOTT McNEILL WHISTLER. Compiled by Walter Greenwood Forsyth and Joseph Le Roy Harrison. Library school reading seminar, 1893. Albany, University of the State of New York, 1895. (New York State University. State Library Bulletin. Bibliography. No. 1, May, 1895.)

Octavo. First edition. Cover-title. Embraces a sketch of his life, a list of his works, notes of criticism, and references. 14 pages.

The sending of a copy of this pamphlet to a friend by Frederick Keppel lost him Whistler's friendship and as a result thereof Keppel published, "The Gentle Art of Resenting Injuries." (No. 53 q. v.)

49. JAMES McNEILL WHISTLER: THE MAN AND HIS WORK, by W. G. Bowdoin. *London: The De La More Press*, MCMII.

Octavo. Frontispiece, portrait of Whistler. Bibliographies and lists, p. 59-78. Bound by Riviere and Son, London.

50. LITTLE JOURNEYS TO THE HOMES OF EMINENT ARTISTS: WHISTLER. Written by Elbert Hubbard and done into a book by the Roycrofters at their shop, which is in East Aurora, New York, A.D. 1902.

GREAT WHISTLER
ALONE IN HIS
TRUE COLOURS
BUT NOT BY
HIMSELF
H. W. L.

No. 6.

"Who breaks a butterfly upon a wheel?"

"His pictures form a dangerous precedent."—

VENICE.

"Another crop of Mr. Whistler's little jokes."
Truth.

1.—MURANO—GLASS FURNACE.

"Criticism is powerless here."—*Knowledge.*

2.—DOORWAY AND VINE.

"He must not attempt to palm off his deficiencies upon us as manifestations of power."—
Daily Telegraph.

3.—WHEELWRIGHT.

"Their charm depends not at all upon the technical qualities so striking in his earlier work."
St. James's Gazette.

Duodecimo. Portrait of Whistler as frontispiece. Colophon: "So here endeth the Little journey to the home of Whistler, as written by Elbert Hubbard: the title page and initials being designed by Samuel Warner and the whole done into a printed book by the Roycrofters at their shop, which is in East Aurora, Erie County, New York, in December, of the year MCMII." Bound by Riviere and Son, London.

51. RECOLLECTIONS AND IMPRESSIONS OF JAMES A. McNEILL WHISTLER, by Arthur Jerome Eddy, author of "Delight: the soul of art," etc. *Philadelphia & London: J. B. Lippincott Company, 1903.*

Octavo. First edition. Contains 12 full-page plates accompanied by guard sheet with descriptive letterpress.

52. THE ART OF JAMES McNEILL WHISTLER; an appreciation by T. R. Way and G. R. Dennis. *London: George Bell and Sons, 1903.*

Octavo. First edition. 53 full-page plates. Bound by Riviere & Son, London.

53. THE GENTLE ART OF RESENTING INJURIES. Being some unpublished correspondence addressed to the author of "The Gentle Art of Making Enemies." *New York: Privately printed and copyrighted by Frederick Keppel, 1904.*

Duodecimo. First edition. Contains facsimile of a letter from Whistler to Keppel. Printed on Japanese paper bound in Japanese style with unopened leaves. (See No. 48.)

54. ONE DAY WITH WHISTLER, by Frederick Keppel. Reprinted, by permission, from "The Reader" of January, 1904. *New York: Frederick Keppel & Co., 1904.*

Narrow 24mo. Contains facsimile of a letter from Whistler to Keppel. This work also appears in Keppel's, The Golden age of engraving, p. 181–201. Original brown paper covers.

55. HISTOIRE DE J. McN. WHISTLER ET DE SON OEUVRE, par Théodore Duret. . . . *Paris: H. Floury, Libraire-éditeur, 1904.*

Quarto. "Edition de luxe. Il a été tiré de cet ouvrage cinquante exemplaires sur papier du Japon, avec double suite des gravures hors texte." 19 full-page plates and numerous illustrations in text. Paper covers, with illustration of butterfly on front cover.

56. LIST OF WORKS RELATING TO THE LATE JAMES ABBOTT McNEILL WHISTLER. *Boston: Published by the Trustees [of the Boston Public Library], 1904.*

Octavo. p. [110]-113 of the Monthly bulletin of books added to the Public library of the city of Boston. v. IX, No. 3. March, 1904. A list of book and magazine references.

57. WHISTLER: Butterfly, Wasp, Wit, Master of the Arts, Enigma. By Haldane Macfall, author of "The Masterfolk," etc. *Edinburgh & London: T. N. Foulis, 1905.* (Spirit of the Age Series, No. 1.)

Narrow octavo. First edition. Four full-page plates. Paper covers.

58. IN MEMORIAM. JAMES McNEILL WHISTLER. *London, February 20th, 1905.*

Octavo. "A speech delivered by Professor Walter Raleigh, at the Café Royal, London, at the banquet on the occasion of the opening of the Whistler memorial exhibition. February 20th, 1905." "Published by William Heinemann for the International society of sculptors, painters, and gravers, at the New Gallery, and printed at the Ballantyne press, London." Original brown paper covers.

59. JAMES McNEILL WHISTLER, by H. W. Singer. *London: A. Siegle, 1905.* (The Langham Series; an illustrated collection of art monographs, edited by Selwyn Brinton. Vol. XII.)

Duodecimo. First edition. 17 full-page plates. "Principal works," p. 81-83.

60. THE WORKS OF JAMES McNEILL WHISTLER; a study by Elizabeth Luther Cary. With a tentative list of the artist's works. *New York: Moffat, Yard & Company, 1907.*

Quarto. First edition. 31 full-page plates. Bound by Riviere and Son, London.

61. THE LIFE OF JAMES McNEILL WHISTLER, by E. R. and J. Pennell. In two volumes, illustrated. *London: William Heinemann; Philadelphia: J. B. Lippincott Company, 1908.*

Quarto. First edition. Contains many full page plates. Bound by Riviere and Son, London.

Undoubtedly the best and most authoritative work on Whistler yet published.

62. WITH WHISTLER IN VENICE, by Otto H. Bacher, illustrated with many reproductions of Whistler's work, and of etchings and photographs by the author. *New York: The Century Co., 1908.*

Quarto. First edition containing facsimile letters afterwards suppressed and omitted in later editions. Bound by Riviere and Son, London.

63. WRITINGS BY & ABOUT JAMES ABBOTT McNEILL WHISTLER; a bibliography by Don. C. Seitz. *Edinburgh: Otto Schulze & Company, 1910.*

Duodecimo. First edition. "350 copies have been printed of this book." 181 pages; arranged by subject, without index.

64. THE WHISTLER BOOK. A monograph of the life and position in art of James McNeill Whistler, together with a careful study of his more important works. By Sadakichi Hartmann, author of "A History of American Art," "Japanese Art," etc. With fifty-seven reproductions of Mr. Whistler's most important works. *Boston: L. C. Page & Company,* MDCCCCX.

Quarto. First edition. Bibliography, p. 253-258; Principal magazine articles, p. 259-261; Principal paintings, p. 262-264; Nocturnes, 265-266.

65. A REPLY TO AN ATTACK MADE BY ONE OF WHISTLER'S BIOGRAPHERS ON A PUPIL OF WHISTLER, MR. WAL-

TER GREAVES, and his works, by William Marchant & Co. *London: The Goupil Gallery* [*1911*].

Octavo. Reproductions of several works of Walter Greaves, and one of Whistler's. A reply to Joseph Pennell's comments on the Greaves exhibition at the Goupil Gallery held in May, 1911. Bound in blue paper covers.

66. GREAVES, WHISTLER & CHELSEA. A personal note. *Chelsea: West London Book Store, June, 1911.*

Octavo. By W. B., i.e., William Brown. Six full-page plates; one being a reproduction of an original oil painting of Whistler by Walter Greaves. Original brown paper covers.

67. MEMORIES OF JAMES McNEILL WHISTLER THE ARTIST, by T. R. Way. *London: John Lane, The Bodley Head; New York: John Lane Company,* MCMXII.

Octavo. First edition. "This edition is limited to fifty numbered copies for sale in England, of which this is No. 31." Signed "Thos. R. Way." 38 plates, accompanied by guard sheet with descriptive letterpress.

68. THE PORTRAITS AND CARICATURES OF JAMES McNEILL WHISTLER; an iconography by A. E. Gallatin. With twenty examples, ten hitherto unpublished. *London: John Lane, The Bodley Head; New York: John Lane Company; Toronto: Bell & Cockburn,* MDCCCCXIII.

Octavo. First edition. 20 full-page plates. "Five hundred copies printed by D. B. Updike, the Merrymount press, Boston, U. S. A., October, 1913. The first fifty copies printed on hand-made paper, numbered and signed by the author, of which this is No. 19." Signed A. E. Gallatin.

69. WHISTLER STORIES. Collected and arranged by Don. C. Seitz, author of "Writings By and About James Abbott McNeill Whistler." *New York and London: Harper & Brothers, Publishers*, MCMXIII.

Duodecimo. First edition. Frontispiece, portrait of Whistler. Dedicated "to Sheridan Ford, discoverer of the art of folly and of many follies of art."

70. JAMES McNEILL WHISTLER: SA VIE ET SON ŒUVRE; traduit et adapté de l'ouvrage original de E. et J. Pennell, avec 74 planches de gravures tirées hors texte. *Paris: Librairie Hachette et cie, 1913.*

Quarto. "Imprimé par Ballantyne & Co. ltd. The Ballantyne press, Tavistock Street, Londres."

71. SWINBURNE MS. FACSIMILES. [Bost. 1913.] (The Bibliophile Society. Publications.)

Folio. Cover-title. No. 27 of W. K. Bixby's private edition of the facsimile of the original manuscript in his collection, of Swinburne's criticism of Whistler's Ten o'clock. This essay was first published in the *Fortnightly Review*, June, 1888. On half-title of 'Mr. Whistler's lecture on art': "This essay is said to have caused the estrangement between Whistler and Swinburne, which continued until Whistler's death."

Contents: Mr. Whistler's lecture on art. Memorial verses on the death of Richard Burton.

Mr. Bixby's autograph signature on title page.

72. CATALOGUE OF AN EXHIBITION OF PORTRAITURES OF JAMES McNEILL WHISTLER. The Memorial Art Gallery, Rochester, New York. Illustrated. Privately printed, MCMXV.

Octavo. Title vignette on title-page reads: From the Whistleriana of Elmer Adler. "One hundred and thirty copies of this catalogue have been printed on imperial Japanese hand-made paper by the Craftsman press of Rochester, New York, in April, 1915. All are numbered and signed by the cataloguer, of which this is No. 85." Signed: Elmer Adler. Lists chronologically 124 portraits, executed from 1846 to 1902.

73. NOTES ON SOME RARE PORTRAITS OF WHISTLER, by A. E. Gallatin. With six examples hitherto unpublished. *New York: John Lane Company; London: John Lane, The Bodley Head*, MCMXVI.

Octavo. "One hundred copies printed at the De Vinne press, and the type distributed." Signed: A. E. G.

74. THE CHARM OF WHISTLER. *London: T. C. & E. C. Jack; New York: Frederick A. Stokes Co. n.d.*

Duodecimo. First edition. Added title-page, with ornamental border reads: "The charm of Whistler by J. Edgcumbe Staley." Reproductions in color of four paintings, accompanied by description. Portrait of Carlyle on cover. Bound in boards.

75. WHISTLER, by Bernhard Sickert. *London: Duckworth & Co.; New York: E. P. Dutton & Co. n.d.* (The Popular Library of Art.)

16mo. First edition. 26 full-page plates. "Catalogue of oil pictures, by James McNeill Whistler," p. 149-175.

76. WHISTLER, by T. Martin Wood. Illustrated with eight reproductions in colour. *London: T. C. & E. C. Jack; New York: Frederick A. Stokes Co. n.d.* (Masterpieces in colour, ed. by T. Leman Hare.)

Octavo. First edition. Each plate accompanied by description. "The plates are printed by Bemrose & Sons, ltd., Derby and London; the text at the Ballantyne press, Edinburgh."

BOOKS AND PAMPHLETS CONTAINING REFERENCES TO WHISTLER

77. ETCHING AND ETCHERS. By Philip Gilbert Hamerton. *London: Macmillan & Co., 1868.*

Royal octavo. First edition. Contains 36 impressions from the original etched plates by the great masters, including Rembrandt, Paul Potter, Callot, Seymour Haden, etc.

Chapter on Whistler p. 112-117.

Hamerton's quarrel with Whistler arose from the latter's refusal to contribute a plate.

78. ETCHING AND ETCHERS. By Philip Gilbert Hamerton, author of the "Intellectual Life," etc. A new edition, illustrated. *London: Macmillan & Co., 1876.*

Octavo. Second edition. Chapter on Whistler, p. [288]-293. Describes five of Whistler's etchings, but gives no reproduction of his work.

79. ETCHING AND ETCHERS. By Philip Gilbert Hamerton, author of the "Intellectual Life," etc. Third edition. *London: Macmillan & Co., 1880.*

Folio. Chapter on Whistler, p. [229]-231. Describes three of Whistler's etchings. Original etching "Billingsgate" facing p. 231.

80. ETCHING IN AMERICA, with lists of American etchers and notable collections of prints, by J. R. W. Hitchcock. *New York: White, Stokes & Allen, 1886.*

Duodecimo. First edition. Frontispiece. References to Whistler: p. 29, 32, 34, 40-42, 51, 63, 75, 76.

81. MEMORIALS OF EDWARD BURNE-JONES. By G. B-J. Volume I, 1833-1867. Volume II, 1868-1898. *London: Macmillan & Co., Limited, 1904.*

First edition. Presentation copy. In Vol. I two autograph letters of Edward Burne-Jones and in Vol. II two autograph letters of Lady Burne-Jones, the author of the book.

References to Whistler, Vol. I, p. 293. Vol. II, p. 86-89, 188.

82. . . . WHISTLER'S ART DICTA AND OTHER ESSAYS. *Boston: Charles E. Goodspeed; London: Elkin Mathews,* MDCCCCIIII.

Narrow octavo. First edition. Printed by D. B. Updike at the Merrymount press, Boston. At head of title-page are the initials: A. E. G., i. e., A. E. Gallatin. Contains facsimile reproductions of the handwriting of Whistler. Other essays on Whistler: Whistler's "Realism"; The Whistler memorial exhibition.

83. FINE PRINTS, by Frederick Wedmore, honorary fellow of the Royal Society of Painter-Etchers. New and enlarged edition, with fifteen illustrations. *Edinburgh: John Grant, 1905.*

Octavo. First edition. Added illustrated title-page. Chapter on Whistler and Haden, p. 100-121. Additional mention, p. 222-224.

84. HERETICS, by Gilbert K. Chesterton. *New York: John Lane Company; London: John Lane, The Bodley Head,* MDCCCCV.

Duodecimo. First American edition. Chapter "On the wit of Whistler," p. 234-246.

85. DE WATTEAU À WHISTLER. *Paris: Bibliothèque-Charpentier, Eugène Fasquelle, éditeur, 1905.* By Camille Mauclair.

Duodecimo. First edition. "Trois morceau sur James M. N. Whistler: Whistler et le mystère dans la peinture; Le charactère de Whistler; L'exposition posthume de Whistler," pp. [300]-335.

86. STUDIES IN SEVEN ARTS, by Arthur Symons. *London: Archibald Constable & Company, ltd., 1906.*

Octavo. First edition. Chaper on Whistler, p. [119]-148.

87. WHISTLER AND OTHERS, by Frederick Wedmore. . . . *London: Sir Isaac Pitman & Sons, ltd., 1906.*

Octavo. First edition. The place of Whistler, p. 1-29, first chapter in book. Appeared first in "Nineteenth century and after," v. 55, 1904.

88. WHISTLER: NOTES AND FOOTNOTES, AND OTHER MEMORANDA, by A. E. G. *New York: The Collector and Art Critic Co.; London: Elkin Mathews, 1907.*

Octavo. First edition. Three plates reproducing Whistler's work, and one mounted facsimile title-page of the first edition of "The gentle art of making enemies." The first three chapters are reprinted from Gallatin's "Whistler's art dicta." "The Whistler 'butterflies' used on the cover and title-page of this volume are now reproduced for the first time," Preface. Bound by Riviere and Son, London.

89. SUPPRESSED PLATES, WOOD ENGRAVINGS, ETC. Together with other curiosities germane thereto; being an account of certain matters peculiarly alluring to the collector, by George Somes Layard. *London: Adam and Charles Black, 1907.*

Octavo. First edition. References to Whistler and Du Maurier's illustration in Trilby, p. 163-173.

90. THE STORY OF AMERICAN PAINTING. The evolution of painting in America from colonial times to the present, by Charles H. Caffin. *London: Hodder & Stoughton, 1907.*

Octavo. First edition. Chapter on Whistler, p. 285-303. Reproductions of five of Whistler's paintings, one forming the frontispiece of the book.

91. THE ART OF THE METROPOLITAN MUSEUM OF NEW YORK. Giving a descriptive and critical account of its treasures, which represent the arts and crafts from remote antiquity to the present time. By David C. Preyer, M. A., author of "The Art of the Netherland Galleries," etc. Illustrated. *Boston: L. C. Page & Company,* MDCCCCIX.

Octavo. First edition. References to Whistler: p. 81, 142, 232, 301. No reproductions.

92. THE BOSTON MUSEUM OF FINE ARTS. Giving a descriptive and critical account of its treasures, which represent the arts and crafts from remote antiquity to the present

time. By Julia de Wolf Addison, author of "Arts and Crafts in the Middle Ages," "The Art of the Pitti Palace," etc. Illustrated. *Boston: L. C. Page & Company*, MDCCCCX.

Octavo. First edition. References to Whistler: p. 27, 39-42, 212, 217, 220. Reproductions of one painting and one etching.

93. THE GOLDEN AGE OF ENGRAVING; a specialist's story about fine prints, by Frederick Keppel. . . . With 262 illustrations showing the progress of the art from the year 1465 to the year 1910. *New York: The Baker & Taylor Company* [*1910*].

Octavo. First edition. Two chapters on Whistler: Whistler as an etcher; One day with Whistler, p. 165-201. Reproductions of a portrait of Whistler by Paul Rajon, 22 of Whistler's works and the facsimile of a letter from Whistler to Mr. Keppel. Whistler mentioned in Bibliography on p. 313-314.

94. RUSKIN AND HIS CIRCLE, by Ada Earland. . . . With 20 illustrations including a photogravure frontispiece. *New York: G. P. Putnam's Sons, 1910.*

Octavo. First edition. Chapter on Whistler and his lawsuit, p. 245-258. Other mention, p. 51.

95. ECHOES OF WHISTLER, by Louis C. Alexander, author of "The Wasiyyat — The Testament of Omar Khayyám," "The Wife Sealers," "The Book of Ballynoggin," etc. *London: John Long, limited*, MCMX.

Duodecimo. First edition. Dedicated to Whistler. Chapter on Whistler, p. 205-211.

96. WILLIAM MORRIS TO WHISTLER. Papers and addresses on art and craft and the commonweal, by Walter Crane. With illustrations from drawings by the author and other sources. *London: G. Bell & Sons, ltd., 1911.*

Octavo. First edition. "Three hundred and fifty copies only have been printed of the large paper edition, of which this is No. 71." Chapter on Whistler, "The apotheosis of 'The Butterfly,'" p. [257]-272; three illustrations reproducing Whistler's art.

97. FOOTPRINTS OF FAMOUS AMERICANS IN PARIS, by John Joseph Conway, M.A. With an introduction by Mrs. John Lane and 32 illustrations. *London: John Lane, The Bodley Head; New York: John Lane Company,* MCMXII.

Octavo. First edition. Chapter on James McNeill Whistler, p. 179–205; reproduction of a portrait by Mrs. A. C. Barney. Additional references: p. 129, 162.

98. WHISTLER'S PASTELS, AND OTHER MODERN PROFILES, by A. E. Gallatin. *New York: John Lane Company; London: John Lane, The Bodley Head,* MDCCCCXII.

Octavo. First edition. Contains ten reproductions of Whistler. "Two hundred and fifty copies printed in December, 1911, by D. B. Updike at the Merrymount press, Boston."

99. THOMAS ARMSTRONG, C.B. A MEMOIR, 1832–1911. *London: Martin Secker,* MCMXII.

Octavo. First edition. Prefatory note signed: L. M. Lamont. "Reminiscences of Whistler," p. 169-214. Other references p. 11, 12, 31, 100, 137 and illustration, 146, 151, 156, 157.

100. THE GREAT PAINTER-ETCHERS FROM REMBRANDT TO WHISTLER, by Malcolm C. Salaman. . . . Edited by Charles Holme. *London, Paris, New York: "The Studio," ltd.*, MCMXIV.

Reproductions of the works of Whistler, plates 242-264. "This was a book, to be called 'Talks with Whistler in the National Gallery,' and in it I was to record his criticisms and appreciations of the masters." Page 1. The idea was never carried out.

101. FORTY YEARS OF "SPY," by Leslie Ward. *London: Chatto & Windus, 1915.*

Octavo. First edition. References to Whistler: p. 48, 112, 163, 172, 298, 305. Facsimile of a Whistler letter, p. 299.

102. PRINTS AND THEIR PRICES, by Horace Townsend, author of "A Handful of Silver," "Old English Potteries and Porcelains," etc. *New York: Kennedy & Company [c1916].*

Whistler listed on p. 14-15. Table showing increase in prices. Three reproductions. Paper covers.

MAGAZINE EXCERPTS

103. AMERICAN ARCHITECT AND BUILDING NEWS. Vol. 59, p. 4–5. January 1, 1898. Whistler and Old Sandy in the Fifties. By W. L. B. Jenney.

104. THE AMERICAN ARCHITECT. Vol. 87, p. 161–162. May 20, 1905. Whistler, Watts and the Indépendants. Signed: Penguin.

105. AMERICAN ART ILLUSTRATED. Vol. I, p. 82–84. December, 1886. A Whistler Sketch.

Article by Frank T. Robinson. Illustrations in text drawn by H. D. Murphy after Whistler. Full page reproduction of Rajon's portrait of Whistler.

106. ARTS AND LETTERS. February, 1888. Republished in English in New York from Les Lettres et Les Arts p. 215–226. Whistler and His Work, by Theodore Duret.

Three full page plates reproducing Whistler's works and a smaller illustration.

107. ART AND PROGRESS. Vol. 4, p. 983–988. June, 1913. An Exhibition of Women's Portraits by Modern Artists, by A. E. Gallatin.

Reference to Whistler and reproduction of two portraits by him.

THE GENTLE ART OF MAKING ENEMIES : EDITED BY SHERIDAN FORD

PARIS
DELABROSSE & cie
—
1890

No. 13.

TO

ALL GOOD COMRADES

WHO LIKE A FAIR FIELD AND NO QUARTER

THESE PAGES ARE PEACEFULLY INSCRIBED

108. ARTS AND DECORATION. Vol. 5, p. 419. September, 1915. Our American Art Museums, the Department of Fine Arts of the Carnegie Institute, by Sadakichi Hartmann.

Reference in text and reproduction of Whistler's "Sarasate."

109. ARTS AND DECORATION. Vol. 6, p. 518–519. September, 1916.

Reference to Whistler and reproduction of his painting "The White Girl."

110. THE ART JOURNAL. Vol. 50, p. 97–103. April, 1887. Whistler [by Walter Dowdeswell].

Eight illustrations, five being reproductions from his works.

111. THE ART JOURNAL. Vol. 60, p. 289–291. October, 1897. Some early pictures by Mr. Whistler.

Three reproductions, one full page.

112. THE ART JOURNAL. Vol. 68, p. 193, 195, 237–239. July, August, 1906. The Whistlerian Dynasty at Suffolk Street, I-II, by A. Ludovici.

Illustrations, mostly caricatures.

113. THE ATLANTIC MONTHLY. Vol. 92, p. 826–838. December, 1903. Whistler [by Royal Cortissoz].

Mention of Whistler on p. 840 in article on Stéphane Mallarmé.

114. THE ATLANTIC MONTHLY. Vol. 101, p. 528–537. April, 1908. Personal recollections of Whistler, by Sidney Starr.

115. THE ATLANTIC MONTHLY. Vol. 118, p. 165–175. August, 1916. The Dusk of the Gods; A Conversation on Art with George Moore, by John Lloyd Balderston.

The conversation deals largely with Whistler.

116. THE BOOK BUYER. Vol. 19, p. 17, 48. August, 1899.

Reproduction of a portrait of Whistler, and of a caricature by Ernest Haskell.

117. THE BOOK BUYER. Vol. 17, p. 113–115. September, 1898. Whistler at West Point, by a classmate [i. e., Thomas Wilson, U. S. A.].

A sketch by Whistler reproduced.

118. THE BOOK BUYER. Vol. 12, p. 21–23. February, 1895. The Rambler.

Mention of a caricature of Whistler on p. 21; reproduction on p. 23.

119. THE BOOKLOVER'S MAGAZINE. Vol. 3, p. 57–63, 124. January, 1904. Mortimer Menpes, Colorist, by Dorothy Menpes.

On Menpes' regard for Whistler. Page 124 contains a short article: Whistler's "Gentle art."

120. THE BOOKMAN. Vol. 43, p. 19–34. October, 1912. London. The Triumph of Whistler, by Joseph Pennell. Whistler, by G. S. Layard.

Mention in News notes on p. 1. On cover is reproduction of a cartoon of Whistler by "Spy." Illustrations, reproductions of Whistler's works throughout the two articles and pages 35-41, 45 and 63. A reproduction of Whistler's portrait of himself, issued as supplement with this number of The Bookman.

121. THE BOOKMAN. Vol. 15, p. 224–225. May, 1902. New York.

A sketch of Mr. Whistler. Reproduces two portraits of Whistler etched on one plate by Menpes and note.

122. THE BOOKMAN. Vol. 17, p. 566. August, 1903. New York.

Reproduction of a caricature of Whistler by Ernest Haskell.

123. THE BOOKMAN. Vol. 18, p. 69–70. September, 1903. New York. Whistler and Swinburne [by Gardner C. Teall].

124. THE BOOKMAN. Vol. 19, p. 439. July, 1904. New York.

Reproduction of cartoon by Max Beerbohm; "Dante Gabriel Rosetti in his back garden"; underneath the caricature of Whistler is written "Whittier."

125. THE BOOKMAN. Vol. 19, p. 550–553. August, 1904. New York.

A review of Menpes' "Whistler as I knew him." A reproduction of Whistler's Ile de la cité. On p. 553, a caricature in reply to the mistake in the July number; Whistler is pictured laughing and saying "W'ittier indeed!"

126. THE BOOKMAN. Vol. 30, p. 323. December, 1909. New York. Whistler and his printing press. The last portrait of Whistler.

A reproduction of the portrait.

127. THE BOOKMAN. Vol. 31, p. 127–129. April, 1910. New York. A remarkable Whistler.

Reproduction of a self-portrait of Whistler, at the Metropolitan Museum, New York.

128. THE BOOKMAN. Vol. 34, p. 462. January, 1912. New York. Whistler versus Ruskin.

Some remarks on the Whistler-Ruskin controversy, by Frank Harris.

129. THE BOOKMAN. Vol. 35, p. 342–343, 388–389. June, 1912. New York.

Anecdote by H. Jones Thaddeus. Ancedote in Louis Baury's Story of the Tile Club, as told by Sir Henry Irving.

130. THE BOOKMAN. Vol. 36, p. 109–112. October, 1912. New York. The Whistler legend.

Five reproductions.

131. THE BOOKMAN. Vol. 36, p. 158–164. October, 1912. New York. The triumph of Whistler, by Joseph Pennell.

Three reproductions of Whistler's works.

132. THE CENTURY MAGAZINE. Vol. 73, p. 19–28. November, 1906. Whistler's academy of painting, by Cyrus Cuneo, with pictures by the author.

133. THE CENTURY MAGAZINE. Vol. 74, p. 100–111. May, 1907. Stories of Whistler, by Otto Bacher.

Two illustrations; one full-page plate reproducing J. W. Alexander's portrait sketch of "Whistler in London, 1886."

134. THE CENTURY MAGAZINE. Vol. 75, p. 695–714. March, 1908. The later works of Augustus Saint-Gaudens, by Homer Saint-Gaudens.

The Whistler memorial at West Point, illustrated and described, p. 706-707. Erected by the Copley Society.

135. THE CENTURY MAGAZINE. Vol. 75, p. 928–932. April, 1908. Recollections of Whistler, while in the office of the United States coast survey, by John Ross Key.

Reproduction of "An early portrait of Whistler, hitherto unpublished. Crayon drawing of John Ross Key, grandson of Francis Scott Key."

136. THE CENTURY MAGAZINE. Vol. 79, p. 759, 794. March, 1910. Whistler's first published drawing.

Reproduction of "A drawing by Whistler, made at West Point. Probably his first published sketch." Accompanied by note.

137. THE CENTURY MAGAZINE. Vol. 80, p. 218–226. June 1910. The two Whistlers; recollections of a summer with the great etcher, by William M. Chase.

Reproduction of Chase's portrait of Whistler.

138. THE CENTURY MAGAZINE. Vol. 80, p. 736–741. September, 1910. Whistler's first drawings; unpublished sketches made at West Point, including two suggested by "Pickwick Papers," by Ida Clifton Hinshaw.

Six illustrations.

139. THE CENTURY MAGAZINE. Vol. 83, p. 500–513. February, 1912. Whistler as decorator, with an incidental comparison of the influence of Whistler and that of William Morris. By Joseph and Elizabeth Robins Pennell.

Fourteen illustrations.

140. THE CENTURY MAGAZINE. Vol. 86, p. 694–696. September 1913. A visit to Whistler, by Maria Torrilhon Buel.

141. THE CENTURY MAGAZINE. Vol. 90, p. 710, etc. September, 1915. Whistler at West Point, by H. M. Lazelle.

Additional mention on pages 718, 773, 782, and reproduction of portrait of Mrs. Huth, p. 776. In the October number, p. 936.

142. THE CENTURY MAGAZINE. Vol. 93. April, 1917. p. 833–841. William M. Chase: the man and the artist by Katharine M. Roof. References to Whistler and reproduction of Chase's portrait of Whistler. p. 887–896. The making of an etching, by Frank Weitenkampf. References to Whistler, reproduction of one of his etchings and portrait of Whistler at the press.

143. THE CHAP-BOOK. Vol. 8, p. 439–442. April 15, 1898. Whistler at West Point. [By Gustav Kobbé.]

Reproductions of two sketches made at West Point by Whistler and a portrait of Whistler by W. Nicholson.

144. THE CHAP-BOOK. Vol. 8, p. 479–480. May 1, 1898. Whistler in the U. S. Coast survey. [By Gustav Kobbé.]

Reproduction of Whistler's first etching "Anacapa Island."

145. THE CRITIC. Vol. 5, new series, p. 297. June 12, 1886. Mr. Whistler.

Reprinted from The State, London.

146. THE CRITIC. Vol. 38, p. 32–33. January, 1901. Whistler and inconsequence [by C. B. i.e., Christian Brinton].

Reproduction of caricature of Whistler drawn by Ernest Haskell.

147. THE CRITIC. Vol. 43, p. 112–113. August, 1903. Whistler, by Christian Brinton.

Reproduction of an etched portrait by Mortimer Menpes.

148. THE CRITIC. Vol. 43, p. 235–256. September, 1903. Whistler's boyhood, by A. J. Bloor. Whistler's butterflies, by Annie Nathan Meyer.

The article by Bloor contains extracts from the Journal of Whistler's mother. Reproduction of a woodcut portrait of Whistler by Ernest Haskell.

The article by Meyer (p. 254-256) is illustrated.

149. THE CRITIC. Vol. 48, p. 123–135. February, 1906. The beginnings of James McNeill Whistler, by A. J. Bloor.

Contains portraits of Whistler and his younger brother, his father and mother, grandmother and grandfather, and reproduction of his first drawing. Book notice on p. 190 of Macfall's Whistler.

150. CURRENT LITERATURE. Vol. 35, p. 310–315. September, 1903. James A. McNeill Whistler.

Anonymous. Reproductions of seven of Whistler's works.

151. CURRENT LITERATURE. Vol. 42, p. 289–290. March, 1907. Whistler's chief claim to originality.

Review of Elizabeth Luther Cary's "The Works of James McNeill Whistler."

152. CURRENT LITERATURE. Vol. 46, p. 49–55. January, 1909. The real Whistler.

Anonymous. A review of Pennell's "Life of James McNeill Whistler." Reproductions of six of Whistler's works.

153. THE DIAL. Vol. 42, p. 218–220. April 1, 1907. The art of Whistler. [By Frederick W. Gookin.]

A review of Elizabeth Luther Cary's "The Works of James McNeill Whistler."

154. FASHION-ART. August, 1916. p. 20, 33, 37. Whistler and Sargent — America's great painters, by H. R. R. Hertzberg.

Reproduction of Sargent's portrait of Whistler.

155. THE FORTNIGHTLY REVIEW. No. 258, new series, p. 745–751. June, 1888. Mr. Whistler's lecture on art. [By Algernon Charles Swinburne.]

This article started the quarrel between Whistler and Swinburne. Whistler's reply is "An Apostasy" in "The Gentle Art of Making Enemies," p. 250.

156. THE FORTNIGHTLY REVIEW. Vol. 84, new series, p. 1017–1028. December 1908. The new Life of Whistler. [By Walter Sickert.]

A review of Pennell's "Life of Whistler."

157. HARPER'S MAGAZINE. Vol. 79, p. 489–521. September, 1889. American artists at the Paris exhibition, by Theodore Child.

References to Whistler and reproductions of three of his works, p. 490-500.

158. HARPER'S NEW MONTHLY MAGAZINE. Vol. 88, p. 567–587. March, 1894. Trilby, by George Du Maurier. Part third.

Reference to Whistler as Joe Sibley, and caricature, p. 577-579; also illustration opposite p. 574, containing portrait of Whistler.

As Whistler took exception to these, an apology was printed in a later number (October, 1894), of the magazine and the offending portions were omitted or altered when Trilby was published in book form.

159. HARPER'S WEEKLY. April 2, 1910, p. 17–19. New York's notable Whistler exhibition, by Annie Nathan Meyer.

Twelve reproductions of Whistler's works, p. 18-19.

160. HEARST'S MAGAZINE; THE WORLD TO-DAY. Vol. 21, p. 2132–2134. April, 1912. Whistler's master or pupil? [By Gardner Teall.]

Discusses Greaves and Whistler.

161. THE HOUSE BEAUTIFUL. Vol. 13, p. 188–191. February, 1903. Mr. Whistler and the art crafts, by Gardner C. Teall.

Reproduces a caricature of Whistler by Teall and two panels of the Peacock room.

162. INTERNATIONAL QUARTERLY. Vol. 10, p. 156–164. October, 1904. James A. McNeil Whistler by Harper Pennington.

163. JOURNAL OF THE ROYAL SOCIETY OF ARTS. Vol. 62, p. 729–747. July 10, 1914. Artistic lithography, by Joseph Pennell. Lecture II.

Reproduction of Whistler's "The Thames from the Savoy," p. 730.

164. THE LAMP. Vol. 28, p. 111. March, 1904. More about Whistler, by Phoebe Garnaut Smalley.

Facsimile of an invitation from Whistler to Mr. and Mrs. Smalley.

165. THE LAMP. Vol. 29, p. 306–308. November, 1904. Whistler in Washington, by Charles E. Fairman.

166. THE LITERARY COLLECTOR. Vol. 1, p. 20–21. February, 1901. J. A. McN. Whistler: notes towards a bibliography. [By A. E. Gallatin.]

Continued from another issue.

167. THE LITERARY COLLECTOR. Vol. 7, p. 15–16. November, 1903. Notes on modern art, by A. E. Gallatin.

168. THE LITERARY COLLECTOR. Vol. 7, p. 103–106. February, 1904. Some notes on Whistler, by A. E. Gallatin.

169. THE LITERARY DIGEST. Vol. 28, p. 9–10. January 2, 1904. Whistler as the "Supreme master" of line and color.

A review of Arthur Jerome Eddy's "Recollections and impressions." Two illustrations.

170. THE LITERARY DIGEST. April 8, 1905. The Whistler exhibition in London.

Magazine clipping.

171. THE LITERARY DIGEST. Vol. 45, p. 337–339. August 31, 1912. The time to buy Whistlers.

Reproductions of three of Whistler's works.

172. THE LITERARY DIGEST. Vol. 45, p. 466–469. September 21, 1912. Whistler in new lights.

Reproductions of three of Whistler's works, and a sketch of him by Way.

173. THE LITERARY WORLD. March 15, 1905. November 15, 1908.

Reviews of "The Art of James McNeill Whistler," by Way and Dennis; "Whistler," by Macfall; and "The Life of James McNeill Whistler," by E. R. and J. Pennell. Two reproductions.

174. THE LONDON; THE NATIONAL MAGAZINE. Vol. 18, p. 255–263. May, 1907. Some masters of humorous art, by M. H. Spielmann.

Reproduction of a caricature of Whistler drawn in chalk on sandpaper by Mortimer Menpes and reference in text, p. 261-262.

175. LOTUS; SPECIAL HOLIDAY NUMBER IN MEMORIAM: JAMES A. McNEILL WHISTLER. Vol. 1, p. 4–26, 38–40. December, 1903.

Contents: Whistler memorial exhibition, by a member of the Copley Society.— Whistler in Japan, by Bunkio Matsuki.— The place in history of Mr. Whistler's art, by Ernest F. Fenollosa.— Whistler and the Ukiyo-Ye, by Marie Norris.— The influences that shaped Whistler's art, by the editor. Frontispiece and seven other full page plates.

176. McCLURE'S MAGAZINE. Vol. 7, p. 374–378. September, 1896. Whistler, painter and comedian. His repartees and stories — his personal appearance — his original way of entertaining guests and bailiffs.

Reproduction of a photograph by H. S. Mendelssohn, and of Whistler's portrait of his mother.

177. McCLURE'S MAGAZINE. Vol. 30, p. 131–148. December, 1907. Recollections of Henry Irving, by Ellen Terry.

Refers to Whistler, giving his portrait of Henry Irving as Philip of Spain, and a portrait of Whistler from a photograph.

178. THE MAGAZINE OF ART. Part 13, new series, p. 8–16. November, 1903. James A. McNeill Whistler: 1834–1903, by the editor [M. H. Spielmann]. The man and the artist.

Three reproductions and one full page plate on brown paper.

179. THE METROPOLITAN MUSEUM OF ART. Bulletin. Vol. 1, p. 109–110. July, 1906. Whistler's Nocturne [by Elizabeth Luther Cary]. Whistler as represented in the Museum.

The latter item contains a list of etchings and two small reproductions.

180. THE METROPOLITAN MUSEUM OF ART. Bulletin. Vol. 5, p. 85–93. April, 1910. The Whistler exhibition.

Eight full page reproductions.

181. THE METROPOLITAN MUSEUM OF ART. Bulletin. Vol. 6, p. 66, 68. March, 1911. Painting by Whistler ["Connie Gilchrist" recently acquired by the Museum].

Illustration on p. 68.

182. THE METROPOLITAN MUSEUM OF ART. Bulletin. Vol. 12, p. 50–53. March, 1917. The Harris B. Dick collection of prints.

About 250 etchings, lithographs and woodcuts by Whistler in this collection. Full page reproduction on p. 53.

183. MODERN CULTURE. Vol. 12, p. 437–441. January, 1901. American artists — II. Mr. Whistler and his etchings [by N. Hudson Moore.]

Reproductions of six of Whistler's works.

184. MUNSEY'S MAGAZINE. Vol. 36, p. 3–20. October, 1906. Whistler from within, by Christian Brinton. An inquiry into the inner significance of the art of the greatest American painter and etcher of his day. The consistency of his development from joyous realism to the shadowy nuances of a spiritistic point of view — first and last, a man of high principle.

Reproductions of sixteen of Whistler's works.

185. THE NATION. Vol. 80, p. 206–208, 243–245. March 16, 1905, March 30, 1905. New York. The Whistler exhibition, London, February 28, 1905, and March 15, 1905.

Signed: N. N. In two articles.

186. THE NATION. Vol. 82, p. 363–364. May 3, 1906. New York. The Windsor Whistlers.

Signed: N. N.

187. THE NATION. Vol. 87, p. 409–410. October 29, 1908. New York. A Whistler memorial.

A communication from Joseph Pennell to the Editor of the Nation.

188. THE NATION. Vol. 90, p. 384–386. April 14, 1910. New York. After-thoughts on Whistler.

Signed: F. J. M. i. e. Frank Jewett Mather?

189. NATIONAL MAGAZINE. Vol. 20, p. 15–18. April, 1904. Whistler and his work, by William Howe Downs.

Reproduction of Whistler's portrait and two of his paintings.

190. THE NEW ENGLAND MAGAZINE. Vol. 29, new series, p. 235–239. October, 1903. Whistler's father, by Gardner C. Teall.

Reproduction of Rajon's portrait of Whistler, and a portrait of Whistler's father.

191. THE NEW ENGLAND MAGAZINE. Vol. 30, p. 289–299. May, 1904. The Whistler memorial exhibition, by Maurice Baldwin.

Nine reproductions of Whistler's work.

192. THE NINETEENTH CENTURY. Vol. 6, p. 334–343. August, 1879. Mr. Whistler's theories and Mr. Whistler's art. [By Frederick Wedmore.]

193. THE NINETEENTH CENTURY. Vol. 55, p. 665–675. April, 1904. The place of Whistler. [By Frederick Wedmore.]

194. THE OUTLOOK. Vol. 77, p. 998–1000. August 27, 1904. Whistler: The character.

A review of Menpes' "Whistler as I Knew Him."

22, Chancery Lane, W.C.
27th June 1876

Dear Sir

Thanks for the catalogue of the Bores sale which I am very glad to have as I could have bound —

I send you a copy of the Whistler catalogue as promised — including the cancelled leaves some have gone out with the cancels & that is the reason this is not bound up

Yours truly
Walter Hamman

A CATALOGUE

OF THE

ETCHINGS AND DRYPOINTS

OF

JAMES ABBOTT MACNEIL WHISTLER.

LONDON:
PRIVATELY PRINTED BY
JOHN RUSSELL SMITH, 36, SOHO SQUARE.
1874.

195. THE OUTLOOK. Vol. 85, p. 962–977. April 27, 1907. Whistler as an etcher, by Frederick Keppel. Illustrated with reproductions of etchings and dry-points by Whistler.

Ten reproductions.

196. THE OUTLOOK. Vol. 91, p. 53. January 9, 1909. The Whistler memorial.

Editorial note.

197. THE OUTLOOK. Vol. 91, p. 479–489. February 27, 1909. Memories of Whistler, by Elbert F. Baldwin. Illustrated with reproductions of Whistler's etchings.

Seven full page illustrations.

198. THE PALL MALL MAGAZINE. Vol. 31, p. 404–417. November, 1903. James Abbott McNeill Whistler, by Wilfred Meynell.

Reproductions of thirteen works; butterfly illustrations on last page of text.

199. THE PAPYRUS. 3d series, Vol. 1, p. 30. December, 1910. Mr. Whistler.

An editorial.

200. THE PORTFOLIO. Vol. 10, p. 21–24. January, 1879. Art chronicle.

Comments on the Whistler-Ruskin trial, p. 22-23.

201. THE PORTFOLIO. Vol. 18, p. 61–62. 1887. Mr. Wedmore's catalogue of Mr. Whistler's etchings. [Signed: Editor, i.e. Philip Gilbert Hamerton.]

202. THE PRACTICAL TEACHER'S ART MONTHLY. Vol. 7, p. 25–28. March, 1904. Pictures, engraving, and engravers. "Black Lion Wharf." (An etching by J. A. M'Neill Whistler.) By W. E. Sparkes.

Reproduction of the "Black Lion Wharf" and one of the "Venetian" series.

203. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 1, p. 32–61. February, 1911. The Tracy Dows collection; Haden, Whistler, Meryon, Cameron.

Lists 64 of Whistler's etchings for sale by Frederick Keppel & Co. nineteen full page reproductions.

204. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 2, p. 459–482. December, 1912. Lithography, by Joseph Pennell.

References to Whistler, and reproduction of his portrait of Pennell, and his lithograph of The Thames.

205. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 3, p. 277–309. October, 1913. Whistler's lithographs, by Thomas R. Way, author of "Memories of James McNeill Whistler," compiler of the "Catalogue of Mr. Whistler's lithographs."

Reproductions of eighteen of Whistler's lithographs.

206. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 3, p. 366–393. December, 1913. Whistler as a critic of his own prints, by Howard Mansfield, author of "A descriptive Catalogue of the Etchings and Dry-points of James Abbott McNeill Whistler."

Reproductions of twelve prints.

207. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 4, p. 382–391. December, 1914. Concerning a Whistler portrait: "Mr. Mann" or "Mr. Davis"? By Howard Mansfield.

Reproductions of four portraits.

208. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 5, p. 256 April 1915: Letters from George C. Williamson and N. Newnham Davis on the same subject as 207.

209. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 5, p. 433–443. December, 1915. Notes on some rare portraits of Whistler, by A. E. Gallatin.

Reproductions of six portraits.

210. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 6, p. 375–395. December, 1916. Whistler in Belgium and Holland, by Howard Mansfield.

Reproductions of ten of Whistler's works, and one portrait of him. Page 425 reproduces Rajon's portrait.

211. THE PRINT-COLLECTOR'S QUARTERLY. Vol. 7, p. 217–220. April, 1917. Two unpublished Whistlers, by Campbell Dodgson, keeper of prints and drawings in the British Museum.

Two reproductions, one a cancelled plate.

212. SCRIBNER'S MONTHLY. Vol. 18, p. 481–495. August, 1879. Whistler in painting and etching. [By W. C. Brownell.]

Reproductions of ten of Whistler's works. P. 636-637 in Bric-a-brac. "Mr. Whistler's Personality," being a number of anecdotes.

213. THE STUDIO. Vol. 29, p. 237–257. September, 1903. James McNeill Whistler; his art and influence, by A. L. Baldry. Reminiscences of Whistler, by Mortimer Menpes. Recorded by Dorothy Menpes.

Illustrated with "Portraits of J. McNeill Whistler" from an etching by Mortimer Menpes, in photogravure; Portrait study in pastel by J. McNeill Whistler, reproduced in lithography by T. R. Way; three reproductions in colors and 12 in line and half tone.

214. THE STUDIO. Vol. 30, p. 3–21. October, 1903. The oil painting of James McNeill Whistler, by Oswald Sickert. Mr. Whistler as a lithographer, by T. R. Way.

Illustrated with reproduction in colour of Whistler's painting "Trafalgar Square, Chelsea;" "Baby Leyland," reproduced in lithography by T. R. Way, and 15 other illustrations.

215. THE STUDIO. Vol. 64, p. 79–88. March, 1915. The Edmund Davis collection, by T. Martin Wood. (First article.)

Reference in text to Whistler; reproductions of three of his works, one in colour.

216. THE STUDIO. Vol. 65, p. 3–17. June, 1915. The Edmund Davis collection, by T. Martin Wood. (Third and concluding article.)

Reproduction of the pastel "Little Nude" by Whistler, in colour.

217. THE INTERNATIONAL STUDIO. Vol. 56, p. xxv-xxxii, 130, xl-xlii. August, 1915. American painting at the Panama-Pacific exposition, by Christian Brinton.

References to Whistler, and reproduction of his portrait of Mrs. Huth.

Note on loan exhibition of the works of Whistler at Colnaghi and Obach's Galleries, p. 130.

An afternoon with James McNeill Whistler, by Henry Russell Wray, p. xl-xlii. Reproduction of an inscription by James McNeill Whistler.

218. THE SURVEY. Vol. 35, p. 22. October 2, 1915.

Illustration of the Whistler medallion, by Victor D. Brenner. (See No. 314).

219. VOGUE. August 1, 1915. p. 40. Monument to his originality, there stands upon the banks of the Thames, which he made his river of painted dreams, "The White House," that Whistler built.

Four illustrations with descriptive text.

220. THE YALE LITERARY MAGAZINE. Vol. 59, p. 56–60. November, 1903. Whistler [by William K. Van Reypen, jr.]

221. THE GRAPHIC. July 25, 1903, p. 106–107. The late James McNeill Whistler.

Reproduction of Boldini's portrait, p. 104.

222. THE ILLUSTRATED LONDON NEWS. Jan. 11, 1908, Jan. 25, 1908, Oct. 24, 1908, Jan. 21, 1911. Whistler at West Point, the United States military academy. Some hitherto unpublished material, by Colonel Charles W. Larned.

Sketches by Whistler and other illustrations reproduced. A review of the Pennells' Life of Whistler, Oct. 24, 1908.

223. THE LADIES' FIELD. March 11, 1905. Whistler and the town. [By Everard Meynell.]

Reproductions of five of Whistler's works.

224. THE SKETCH. Dec. 20, 1905. (Supplement) Oct. 28, 1908. Whistler's portrait of Henry Irving. Whistler's famous pastel "A Cup of Tea."

Reproductions only, no text.

225. THE SPHERE. October 24, 1908. A great art book of the season. "The Life of James McNeill Whistler." Written by Mr. and Mrs. Joseph Pennell: published by Mr. Heinemann.

Reproductions of two portraits and two paintings of Whistler, with a brief sketch of his life.

226. THE WESTMINSTER BUDGET. Vol. 1, p. 12–13. March 3, 1893. Mr. Whistler in Paris. With a sketch of his new studio.

One illustration.

227. THE NEW YORK TIMES MAGAZINE. September 12, 1915. Mr. Sickert on Whistler, p. 22.

228. THE NEW YORK TIMES MAGAZINE. Sunday, August 8, 1915. Ten American artists honored. Each one has a special room for an individual exhibition at the Pan-American Exposition.

Text on p. 10, one reproduction of a portrait of Whistler and one of his paintings on p. 9.

229. NEW YORK HERALD. Sunday August, 18, 1912. Whistler's etchings in the Public Library. Three hundred prints by great master in the Art room.

Twelve reproductions.

230. NEW-YORK DAILY TRIBUNE. Sunday, February 20, 1910. Whistler. A monument to his genius as an etcher.

Signed: R. C. Reproductions of three etchings.

231. NEW YORK HERALD. Sunday, April 25, 1915. Whistler prices still soaring. Amounts paid at the Brayton Ives sale show steady advance in values. Brooklyn Museum secures Canfield collection of Whistler lithographs.

Reproductions of four of Whistler's works.

232. NEW YORK TIMES MAGAZINE. April 25, 1915. Lithographs and woodcuts. Art at home and abroad. Whistler lithographs from the Canfield collection given to the Brooklyn Museum by the Rembrandt Club.

Two reproductions of Whistler's lithographs.

EXHIBITION AND SALE CATALOGUES

233. THE GROSVENOR GALLERY. Sir Coutts Lindsay, bart., proprietor and director. C. E. Halle, secretary. . . . [*London:* MDCCCLXXVII.]

24mo. List of Whistler's paintings exhibited, p. 19. This exhibition was the opening of the Grosvenor. Ruskin's criticism of Whistler's Nocturne in black and gold, here shown, caused the famous libel suit.

234. GROSVENOR NOTES; No. I, with facsimiles of sketches of the pictures by the artists. Edited by Henry Blackburn, editor of "Academy notes," author of "Artists and Arabs," etc. Summer exhibition. *London: Chatto and Windus, May, 1878.*

Octavo. Whistler's works listed on pages 14, 20 and 21; one illustration.

235. GROSVENOR NOTES; No. II, with facsimiles of sketches of the pictures by the artists. Edited by Henry Blackburn, editor of "Academy Notes," author of "Artists and Arabs," etc. Summer exhibition. *London: Chatto and Windus, May, 1879.*

Octavo. Whistler's works listed on pages 23, 24, 51 and 57; one illustration.

236. "NOTES" — "HARMONIES" — "NOCTURNES." *New York: H. Wunderlich & Co., March, 1889.*

Duodecimo. 62 entries. Original brown paper covers. Reprints L'Envoie.

237. ST. BOTOLPH CLUB. ETCHINGS BY JAMES McNEILL WHISTLER. The etchings are lent by Mr. Howard Mansfield. n.p.n.d. [1894.]

Octavo. Cover-title. "The etchings exhibited are numbered in substantially chronological order . . ." 104 entries.

238. PRIMA ESPOSIZIONE INTERNAZIONALE D'ARTE DELLA CITTÀ DI VENEZIA, 1895. Catalogo illustrato. *Venezia; Premiato Stabil, 1895.*

Duodecimo. Whistler listed on p. 144. No. 363 Giovanetta bianca: The Little White Girl exhibited.

239. CATALOGUE OF AN EXHIBITION OF THE ETCHINGS AND LITHOGRAPHS OF JAMES McNEILL WHISTLER. Exhibited by the Caxton Club in the building of the Art Institute, Chicago, January thirty-first to February twenty-second, 1900. [*Chicago: R. R. Donnelley & Sons Co.*] *n.d.*

Duodecimo. First issue, not published. Lists 337 etchings and 124 lithographs. Paper covers.

240. SAME.

Second issue, with corrections as published. Lists 320 etchings and 120 lithographs. Paper covers.

241. CONCERNING THE ETCHINGS OF MR. WHISTLER. *New York: Frederick Keppel & Co.* [*1902*].

24mo. First edition published in 1899. Contents: Propositions by Mr. Whistler; Mr. Whistler's etchings, by Joseph Pennell; List of etchings by Mr. Whistler in the stock of Messrs. Frederick Keppel & Co., New York. Fifteen full page reproductions. Original brown paper covers.

242. EXHIBITION OF ETCHINGS BY J. McNEILL WHISTLER. *London: Obach & Co.* [*1903*].

Octavo. Autograph of Fr. Goulding who printed many of Whistler's etchings, on cover. Frontispiece portrait of Whistler. "A note on the etchings of Whistler," by Frederick Wedmore, 11 pages after title-page. 249 entries. Original brown paper covers.

243. CATALOGUE OF A COLLECTION OF ETCHINGS AND DRY POINTS BY WHISTLER, recently acquired. *New York: Wunderlich & Company, March, 1903.*

Square 16mo. On cover: "Etchings and dry points." 250 entries. Original brown paper covers.

244. CATALOGUE OF THE MORTIMER MENPES COLLECTION OF ETCHINGS, DRY POINTS AND LITHOGRAPHS, BY J. McNEILL WHISTLER, exhibited at the Leicester Galleries, Leicester Square, London, by Ernest Brown & Phillips. November-December, 1903.

24mo. "The Whistler exhibition" foreword by Mortimer Menpes. 266 entries.

245. WATER COLOURS, PASTELS, DRAWINGS IN BLACK AND WHITE, SCULPTURES AND BRONZES, by British and foreign artists. Including a selection of works by H. B. Brabazon, and a group of works by the late James McNeill Whistler. [*London: William Marchant & Co., December, 1903.*]

Duodecimo. Cover-title; title-page reads: "The Goupil Gallery. Catalogue." Whistler's subjects listed on p. 19-20. Paper covers.

246. THE PEACOCK ROOM. Painted for Mr. F. R. Leyland by James McNeill Whistler, removed in its entirety from the late owner's residence and exhibited at Messrs. Obach's Galleries at 168 New Bond Street, London, W. June, 1904. n.p.n.d.

Quarto. Text by C. J. H. i.e. C. J. Hollingsworth. Below: "Messrs. Obach & Company are indebted to A. T. Hollingsworth, esq., for the loan of a considerable portion of the Nankin porcelain shown in the Peacock room." Reproductions of ten photographs. Paper covers.

247. THE PRINT-COLLECTOR'S BULLETIN. An illustrated catalogue of painter-etchings for sale by Frederick Keppel & Co., New York. [New York, 1904.]

Octavo. On half-title and cover: "James A. McNeill Whistler." "Whistler as an etcher" foreword by Joseph Pennell. Reproductions of Rajon's portrait of Whistler and 22 of Whistler's etchings. Paper covers.

248. CATALOGUE OF THE EIGHTH ANNUAL EXHIBITION AT THE CARNEGIE INSTITUTE, November fifth, nineteen

hundred and three, to January first, nineteen hundred and four. Pittsburgh, Pa., n.d.

16mo. No. 138 Deep Sea, by Whistler with biographical sketch. No. 162 Portrait of Whistler, by Boldini, reproduced (see plates at end).

249. COMPARATIVE EXHIBITION OF NATIVE AND FOREIGN ART, 1904. Under the auspices of the Society of Art Collectors, at the Galleries of the American Fine Arts Society, New York. [New York, 1904.]

Duodecimo. Whistler's works numbered 174-184.

250. OIL PAINTINGS, WATER COLORS, PASTELS, AND DRAWINGS. Memorial exhibition of the works of Mr. J. McNeill Whistler, Boston [1904].

Duodecimo. Cover-title. A loan collection exhibited by the Copley society of Boston, at Copley Hall, February, 1904.

251. ETCHINGS, DRY POINTS AND LITHOGRAPHS. Memorial exhibition of the works of Mr. J. McNeill Whistler, Boston [1904].

Duodecimo. Cover-title. A loan collection exhibited by the Copley society of Boston at Copley Hall, February, 1904.

252. THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. Memorial exhibition of the works of the late James McNeill Whistler, first president of the International Society of Sculp-

tors, Painters and Gravers, in the New Gallery, Regent Street, London, from the twenty-second of February to the fifteenth of April, 1905. Held under the auspices of the Society. London, printed at the Ballantyne press, and published by William Heinemann for the International Society of Sculptors, Painters and Gravers, at the New Gallery, Regent Street [1905].

Quarto. Edition de luxe. "Catalogue of paintings, drawings, etchings and lithographs." Contains many full page plates. Bound by Riviere and Son, London. The binder's title reads: "An illustrated catalogue of the Whistler memorial exhibition."

253. SAME.

Duodecimo. Text is similar to that of No. 252. Small paper copy, without illustrations.

254. J. A. McNEILL WHISTLER, ETCHINGS, ETC., in the National Art Library, Victoria and Albert Museum; with a bibliography. *London: Printed for His Majesty's Stationery Office, by Wyman and Sons, limited, 1905.*

Octavo. First edition. At head of title: Board of education, South Kensington. Original paper covers.

255. CATALOGUE OF AN EXHIBITION OF ETCHINGS, DRY-POINTS AND A FEW DRAWINGS BY WHISTLER. With an introduction by Joseph Pennell. *New York: Frederick Keppel & Co., November 20th to December 15th, 1905.*

Narrow octavo. 123 entries. Original brown paper covers.

256. CATALOGUE OF LITHOGRAPHS BY J. McN. WHISTLER. Exhibited at The Grolier Club, April 4th to April 27, 1907. [*New York: The Grolier Club*] 1907.

Duodecimo. 160 entries. Paper covers.

257. . . . THE NATIONAL GALLERY OF ART. Department of fine arts of the National museum, by Richard Rathbun, assistant secretary of the Smithsonian institution, in charge of the United States National Museum. *Washington: Government Printing Office, 1909.*

Octavo. A list of the oil paintings, water colors, pastels, etc. of James McNeill Whistler transmitted to the United States National museum in the collection of Charles L. Freer.

258. CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRY POINTS BY WHISTLER. With an introduction and notes especially compiled for this exhibition by Joseph Pennell. *New York: Frederick Keppel & Co., January 6 to February 3, 1909.*

Narrow octavo. Lists 103 subjects described at length. Paper covers.

259. THE METROPOLITAN MUSEUM OF ART. Paintings in oil and pastel by James A. McNeill Whistler. *New York: March 15 to May 31,* MCMX.

Octavo. Frontispiece portrait of Whistler. Introductory matter, xxv pages; contents: Chronological biography; Whistler exhibitions; Bibliography. The catalogue describes 46 subjects, at length. Paper covers.

260. CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRY-POINTS BY JAMES ABBOTT McNEILL WHISTLER. With a prefatory note by Howard Mansfield. January 15 to March 25, 1910. *Boston: Museum of Fine Arts* [1910].

Octavo. "The Museum is indebted to Mr. Howard Mansfield for the loan of the prints shown, as well as for their arrangement and for the compilation of the catalogue." 280 entries. Original brown paper covers.

261. OILS, WATER COLORS, PASTELS AND DRAWINGS. By James McNeill Whistler. Lent by Mr. Richard Canfield. n.p.n.d. [1911].

Square 16mo. "Buffalo Fine Arts Academy, Albright Art Gallery, March, 1911," on back cover. 34 entries. Printed on one side of leaf only; pages uncut. Original brown paper covers.

262. CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRYPOINTS BY WHISTLER. With an introduction by Joseph Pennell. *Chicago, Albert Roullier, March 8 to March 29, 1911.*

Narrow octavo. 83 entries. Paper covers.

263. FRIENDS OF AMERICAN ART. Second year book, Chicago, 1911–1912. n.p.n.d. [1912]

Octavo. Whistler, p. 14. Biographical sketch and reproduction of Whistler's painting "In the Studio," presented to the Art Institute by the Friends of American Art. P. 32-33. Bibliography, p. 40-41.

No. 316.

264. ETCHINGS AND LITHOGRAPHS BY JAMES McNEIL WHISTLER. From the collection of Bryan Lathrop. [*Chicago: R. R. Donnelley & Sons Co.*, 1912.]

Duodecimo. Original brown paper covers.

265. CATALOGUE OF AN EXHIBITION OF ETCHINGS, DRY-POINTS AND LITHOGRAPHS BY WHISTLER. With an introduction and notes by Joseph Pennell, also an article by Elizabeth Robins Pennell "The Master of the Lithography, J. McNeill Whistler." March 25 to April 15, 1912. *Chicago: Albert Roullier's Art Galleries.*

Narrow octavo. Reproduction attached. 99 entries. Original brown paper covers.

266. ETCHINGS BY J. A. McN. WHISTLER, with a bibliography. *London: Published by His Majesty's Stationery Office, 1912.*

Octavo. Frontispiece portrait of Whistler. On verso of title-page: 3rd edition, enlarged. (See No. 254). At head of title: Victoria & Albert Museum catalogues. Original paper covers.

267. . . . THE NATIONAL GALLERY OF ART. Catalogue of a selection of art objects from the Freer Collection exhibited in the new building of the National Museum, April 15 to June 15, 1912. *Washington: Government Printing Office, 1912.*

Octavo. Foreword by Berthold Laufer. Whistler's American paintings listed on p. 9; sketch of his life on p. 17.

268. AN EXHIBITION OF ETCHINGS BY WHISTLER. November 18 to December 7, 1912. *New York: Arthur H. Hahlo & Co.*

Narrow 16mo. A folder reproducing one etching and listing 70 subjects.

269. WHISTLER IN PORTRAITURE AND CARICATURE. January, 1914. *New York: Kennedy & Company.*

Narrow octavo. Folder, listing 55 subjects.

270. CATALOGUE OF AN EXHIBITION OF LITHOGRAPHS BY WHISTLER, from the collection of Thomas R. Way. With an introduction by Thomas R. Way, reprinted by permission from "The Print-Collector's Quarterly," October, 1913. . . . *New York: Frederick Keppel & Co., January 8 to January 30, 1914.*

Narrow octavo. Reproduction attached. 77 entries. Paper covers.

271. OILS, WATER COLORS, PASTELS AND DRAWINGS BY JAMES McNEILL WHISTLER, on exhibition at the Galleries of M. Knoedler & Co., 556–558 Fifth Avenue, commencing April 2, 1914.

Octavo. Foreword by John Butler Yeats. Five reproductions; 36 entries described, some at length. Paper covers.

272. CATALOGUE OF AN EXHIBITION OF PASTELS, ETCHINGS AND LITHOGRAPHS BY WHISTLER. *New York: Kennedy & Company, November, 1914.*

Octavo. 119 entries. Original brown paper covers.

273. LOAN EXHIBITION OF WORKS BY JAMES McNEILL WHISTLER, to aid the professional classes war relief council. [*London*]: *P. & D. Colnaghi & Obach* [*1915.*]

Octavo. Frontispiece. On cover: "London, June-July, 1915." 51 entries. Original brown paper covers.

274. CATALOGUE OF AN EXHIBITION OF PAINTINGS, ETCHINGS AND LITHOGRAPHS BY WHISTLER. *New York: Kennedy & Co., November-December, 1916.*

Octavo. Reproduction attached: 155 entries. Original brown paper covers.

275. MASTERPIECES OF ETCHING BY WHISTLER AND HADEN; prints by Dürer, Rembrandt and other masters. Three small, but choice private collections. To be sold at unrestricted public sale on Wednesday evening, April 11, 1917, under the management of The American Art Association, American Art Galleries, New York City.

Octavo. Cover-title. Contains two title-pages and two reproductions. Entries numbered 500-584. Paper covers.

276. CATALOGUE OF THE BRYAN LATHROP COLLECTION OF ETCHINGS AND LITHOGRAPHS BY JAMES McNEILL WHISTLER. Exhibited at the Art Institute of Chicago, March 12 to May 1, 1917.

Octavo. "Department of prints, the Art Institute of Chicago." 379 entries. Paper covers. Attached: a clipping from the Chicago Evening Post of March 20, 1917 giving a notice of the exhibition.

277. THE FUR JACKET BY J. McNEILL WHISTLER. *The Macbeth Gallery, 450 Fifth Avenue, New York.*

Narrow 24mo. Folder, with reproduction of the painting.

278. LE MUSÉE NATIONAL DU LUXEMBOURG. Catalogue raisonné et illustré des peintures, sculptures, dessins gravures en medailles . . . des écoles contemporaines, par Léonce Bénédite. *Paris: Librairies-imprimeries reunies, n.d.*

Duodecimo. Whistler listed on p. 98. Portrait of his mother exhibited; reproduced (see plates at end).

PORTRAITS AND CARICATURES OF WHISTLER

279. "SPY." (Leslie Ward.) Lithograph in color. Entitled "A Symphony." Published in "Vanity Fair," London, January 12, 1878. Original drawing in National Portrait Gallery, London.

280. WALTER GREAVES. Photographs of two portraits in oil.
   a. Half length, in frock coat and high hat, facing to right. River in background. Dated 1874.
   b. Three-quarter length, in evening dress, full face. Wall with picture as background. Dated 1870.

281. FINCH MASON. Original pencil, wash and chalk drawing "Jimmy en Fête. A sketch at the Eton-Harrow Match in the Eighties."

282. MAURICE GREIFFENHAGEN. Reproduction in half-tone of pen drawing of Whistler standing in conversation with a group of men. Judy, London, March 16, 1887?

283. PAUL RAJON. Photogravure. Reproduction of charcoal drawing. Head turned slightly over left shoulder, shows white lock and monocle.

284. THOMAS R. WAY. Photograph of painting: "Whistler at work printing etchings," press at left, figure of Thomas Way behind press. Painted in London, 1880. Original in collection of A. E. Gallatin, Esq.

285. THOMAS R. WAY. Lithograph. Signed proof. Nearly half length. Facing to left. Frock coat, low collar and black bow tie. White lock showing.

286. GIOVANNI BOLDINI. Reproduction in half-tone of pencil sketch of Whistler, stooping in front of a canvas. Original in possession of Edward J. Kennedy.

287. GIOVANNI BOLDINI. Dry point. The plate was made at the time Boldini was painting Whistler's portrait, 1897; shows Whistler asleep upon a sofa between poses.

288. PAUL HELLEU. Dry point. Signed proof. Half length, seated, resting head on hand, full face.

289. MORTIMER MENPES. Dry point. Signed proof. Half length, seated, elbows on back of chair, profile to right.

290. MORTIMER MENPES. Dry point. Signed proof. Head looking over right shoulder.

291. MORTIMER MENPES. Dry point. Signed proof. Quarter length, laughing, with monocle.

292. MORTIMER MENPES. Dry point. Signed proof. Head and shoulders, laughing, with monocle.

293. MORTIMER MENPES. Dry point. Signed proof. Two studies. Three-quarter and quarter length on same plate. Reproduced in "Whistler as I Knew Him," by Menpes, p. 136.

294. WILLIAM HOLE. Etching after self portrait by Whistler. Published in The Art Journal, London, October, 1897.

295. WILLIAM NICHOLSON. Lithograph reproduction of woodcut. Full length, standing. Only a few proofs printed from the original block. They were hand-colored, signed and numbered by the artist.

296. ERNEST HASKELL. Lithograph on metal. Signed proof. Reproduction of charcoal drawing. Was used in poster to advertise the American Edition of The Baronet and the Butterfly.

297. JACQUES REICH. Etching after the painting by Giovanni Boldini in the Brooklyn Institute of Arts and Sciences. Size 11¾ x 20¾ inches. Signed proof No. 1 of 50 copies of the first state with remarque of Whistler's mother.

298. ALICE BARNEY (MRS. ALBERT CLIFFORD BARNEY). Photograph of portrait in pastel.

299. GARDNER C. TEALL. Mr. Whistler by Candle Light. A caricature of Whistler formed by the smoke of six candles. A butterfly toward the left. In The Chapbook, v. 4, p. [275]. February 1, 1896.

REPRODUCTIONS OF THE WORKS OF WHISTLER

300. NOCTURNES — MARINES — CHEVALET PIECES.

Large folio. Photographs of twenty-four of Whistler's paintings from the Goupil Gallery Exhibition, March-April, 1892, each signed with his autograph and the butterfly signature. In portfolio with title page and index.

301. L'ŒUVRE DE JAMES MacNEILL WHISTLER; quarante reproductions de chefs-d'œuvre du maître, réunis à l'occasion de l'exposition commémorative organisée à Paris, au palais de l'Ecole nationale des beaux-arts. Sous le haut patronage de M. le ministre de l'instruction publique, des cultes et des beaux-arts et de M. le sous-secrétaire d'état des beaux-arts. Mai-juin 1905. Introduction biographique et critique par M. Léonce Bénédite . . . . *Paris, Librairie centrale des beaux-arts, 1905.*

Folio. 12 pages of text. Each plate accompanied by guard sheet with descriptive letterpress. "Il a été tiré de cet ouvrage: 500 exemplaires numérotés; Nos. 1 a 25 sur papier des manufactures impériales du Japon, Nos. 26 à 500, texte sur papier de Hollande, et planches sur papier de Chine collé; exemplaire No. 287." In portfolio.

302. THE STUDIO "WHISTLER" PORTFOLIO, containing the following reproductions from the works of J. McNeill Whistler.
Oil Paintings:
1. "The Sweet-Shop."
2. "The Sun-Cloud."
Pastels:
3. "The Purple Cap."
4. "The Old Marble Hall, Venice."
5. "Bead Stringers, Venice."
6. "A Venetian Canal."
7. "Sunset, Venice."
8. "The Blue Girl."
Water Colours:
9. "The Sea-Shore."
10. "The Convalescent."
Office of "The Studio," London, MCMV.

303. "PORTRAIT OF MISS CICELY HENRIETTA ALEXANDER. HARMONY IN GREY AND GREEN." Print in color by The Berlin Photographic Co. Berlin, London, New York. Published, January 15, 1913. Size of plate, 10⅝x20¾ inches.

304. "CREMORNE GARDENS, No. 2, NOCTURNE IN GREEN AND GOLD." Print in color by Franz Hanfstaengl. Size of Plate 20½x8¾ inches. Original painting in the Tate Gallery, London.

305. "ARRANGEMENT IN BROWN AND BLACK. PORTRAIT OF MISS ROSA CORDER." Engraved in pure mezzotint

by Richard Josey under the immediate supervision of the painter. Published by Henry Graves & Co., London. March 15, 1880. Proof signed by the engraver and by Miss Rosa Corder. Whistler's original announcement of the publication of this engraving attached to mount. Original painting in the collection of Richard Canfield, Esq.

306. "NOCTURNE, BLUE AND GOLD. OLD BATTERSEA BRIDGE." Print in color. Published by Franz Hanfstaengl, New York. Plate 16⅛x21¼ inches.

307. "ARRANGEMENT IN GRAY AND BLACK. PORTRAIT OF THOMAS CARLYLE." Print in color. Published by the Medici Society, Ltd., London, 1911. Plate 19 x 15¾ inches. Original painting in Glasgow, Corporation Gallery.

308. "ARRANGEMENT IN GRAY AND BLACK. PORTRAIT OF WHISTLER'S MOTHER." Print in color. Published by the Medici Society, Ltd., London, 1912. Plate 17 x 19 inches. Original painting in the Luxembourg, Paris.

309. "PORTRAIT OF MAUD FRANKLIN." Lithograph in color by T. R. Way. Signed proof. Published by the Pastel Publishing Co., Ltd., 6 Gough Square, London, E. C. Plate 8 x 12 inches.

310. PORTRAIT OF MISS HELEN BROWN, daughter of Ernest Brown, Esq. Proof printed in color. Published by Ernest Brown & Phillips at the Leicester Galleries, Leicester Square, London. February 1, 1905. Proof No. 40. Plate 7¼ x 12 inches. Original in possession of Frank Babbitt, Esq.

311. "IN THE STUDIO." Printed in color by the three-color process. Published by S. D. Childs & Co., Chicago, 1914. Size of plate, 8 x 10¾ inches. Original painting in the Art Institute, Chicago.

312. SYMPHONY IN WHITE, No. III. Etching by Peter Halm. Plate 22 x 14¾ inches.

313. NOCTURNE — SILVER AND BLUE. Photograph of the painting in the possession of Messrs. Kennedy & Co.

MISCELLANEOUS

314. VICTOR D. BRENNER. Bronze plaque.
Obverse:
Relief half-length portrait of Whistler and inscription "James McNeill Whistler. Painter Etcher Author."
Reverse:
Peacock. Butterfly and inscription "Messieurs les Ennemis!"

315. FRANK A. KANKIVELL. "Whistler's Funeral in the Old Chelsea Church, London." Etching. Signed proof. Only 15 impressions. Plate destroyed.

316. THOMAS R. WAY. Watercolor drawing after "The Gold Scab," a bitter caricature of Frederick Leyland painted by Whistler after his quarrel over the Peacock Room.
This drawing was made by Way when the painting came into the market for sale for the benefit of a prospective buyer in America. Mr. Way's description and comment written by him on the margins.

317. FRANKLIN SIMON & CO., NEW YORK. Whistler's picture and quotation used as an advertisement by a New York dry-goods firm. Newpaper Clipping. March, 1917.

318. MURPHY VARNISH COMPANY, NEWARK AND CHICAGO. The story is told of how John Hay rebuked Whistler's use of the word "mere."

An advertising page from the National Geographic Magazine, vol. 26, No. 1, July, 1914.

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